

SUBURBAN

the streetart magazine

No. 1

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**DOT DOT DASH!
FRIENDS WITH YOU HAVE
POWERS!
WOOSTER COLLECTIVE
NON-FORMAT
DIE GESTALTEN
BUFF MONSTER
DAN WITZ
OBEY AND MORE**

4711-0815

boris hoppek After his exhibitions in 2004 and 2005 at the helium-cowboy artspace, boris hoppek is returning to Hamburg for a third time from march to may to show his latest paintings and installations. In this major exhibition of Hoppek's works in Germany the focus will be on his latest subjects „latexpussy“ and „boxing“. He will present these subjects in his stand-alone style as paintings, drawings, objects, videos and for the first time also as photography.

The exhibition will be supplemented with a catalogue in the style of a sex magazine completely drawn and produced by Hoppek, picking up the topic of the exhibition „I won't fuck with you tonight“. The form of the magazine is chosen on purpose since it corresponds with the subjects of the works.

As usual, Hoppek will realise parts of the exhibition only when on site, especially his sculptural works.



STICK-A-THING





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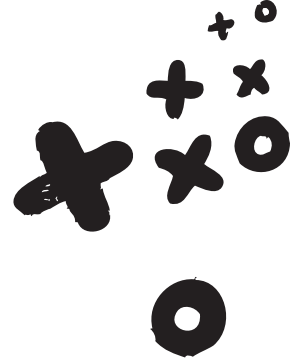
08 Buff Monster
12 Music Top 4
13 Obey Manifesto
14 Dan Witz
18 Roundable Streetart
22 Wooster Collective

Part One

24 Swoon
26 Director
Chris Cunningham
28 Fisheye 2



30 DVD Reviews
32 Visual Art Derrick Hodgson
34 Games Flow
36 Flash Character Design
38 Bob Ross the joy of painting
40 Paper Faces Paper Cities
42 Patrick of Faile
44 Wooster Collective 2
46 Books





Buff Monster's visual language references candy and all things sweet: ice cream, cotton candy, bubble gum and whipped cream. Inspired by Los Angeles, porn and heavy metal, the work is a celebration of color and bubbly indulgent excess. Upon entering the gallery, viewers will encounter a luscious painting installation that begins on the floor, travels its way over pillars and up 22' walls. Featuring never before seen 3D pieces with dripping fluids that, when combined with painting, create a virtual Buff Monster world. Once viewers are in the world, a collection of canvases that illustrate the newest phase of Buff Monster's work lie ahead. Abandoning his normal landscape imagery, these new works are based on a more painterly design with new patterns and elements such as the "Boob Ball". The gallery's second floor will harbor numerous painted and silk-screened 10" x 10" wood panels that line the walls to create a sensory experience that truly complements this exhibition's title, "Lick It Up". Superstar DJ Franki Chan will provide a musical atmosphere during the opening which will offer an insight into the inspiration for the artwork.

Buff Monster has been attacking and improving Los

Angeles for several years now. What started as traditional graffiti has now turned into a ubiquitous street art campaign. His name comes from the city workers that paint out graffiti. Most Angelenos will recognize his posters and stickers while some are fortunate enough to come across his paintings and installations around the city. When not out at night, Buff Monster makes paintings full of glitter, fluorescent and pearlescent hues. He has shown his paintings in Los Angeles, San Francisco, New York and many places in between. His work appears worldwide in touring exhibitions, in magazines such as Elemental, XLR8R, Vapors, Juxtapoz, Monster Children and Rojo, and also in books such as "Graffiti World: Street Art from Five Continents," "Street Logos," "The Art of Rebellion," "Pictoplasma 2" and "Coast 2 Coast: Contemporary American Graphic Design". He holds a BA in Fine Art from USC, works tirelessly to expand the Buff Monster empire and is currently the Creative Director for BPM magazine. For more information on Buff Monster please visit www.buffmonster.com.

BUFF MONSTER

Let's face it: if street credit and making a name is all you're after, then you might as well be angling for a job at Aeropostle or Nike. Graffiti art revolves around the passion and love of the art form itself, or there would be no artists going out everyday into streets all around the world spraying or painting their imaginations in abandoned lots and on the sides of railway trains and bridges. Graffiti is temporary and the artists get that. What makes graffiti great is its lack of conformity to the mainstream and its freedom of ideas and art. It can't be bought or sold and therefore always remains in the realm of underground counter-culture. It is free to whoever chooses to look.



But counter-culture, if you haven't noticed (from all the iPod television ads and Gap store fashion spreads) has become the new fad for large corporations to push their marketing campaigns on today's youth, forcing styles and trends that were once "cool" to die out. Things become so over-marketed that they lose the individuality and eventually become old news, proof that a counter-culture only lasts as long as the people involved keep primarily underground.

Graffiti artists embody the disposable form of our counter-culture, spread throughout our cities landscapes. They are authors and expressionists. Their work is political, artistic, stylistic and for the most part misunderstood, dismissed by the mainstream as vagrancy. Many in our culture see graffiti as a form of societal decay and the embodiment of street violence or signs of gang territory.

At the forefront though, artists like Buff Monster have proved that graffiti is much more than a sign of urban decay, but of an ever expanding sub-genre of the underground art movement.

Thankfully, people have started appreciating graffiti as a tangible form of art, which has opened the door

for street art, thus making graffiti artists a viable commodity. “They really are two totally different things,” explains Buff Monster. “Graffiti is a totally egotistical endeavor, based around creating stylized letters in spray paint. Street art, on the other hand, is less about the ego, can take any form of media, and really is about creating a connection with the viewer. Needless to say I find the latter more interesting.

“I did graffiti for five years, and gave it up six years ago. Street art is a much more fulfilling and a better investment of my time and money.”



Expect to see
more of that



BUFF MONSTER

Buff Monster came from Hawaii to L.A. in '95 and since then he has been brightening up the streets, giving them a bold and colorful look. From his poster art and murals to the flattened metal spray cans which can be seen tattooed on telephone poles all around the city, one can only conjure up thoughts of a much dirtier version of Candyland.

Buff Monster lives within landscapes of pink, orgasmic mounds, oozing sex and candy like a liquid metallic tribute to a triple X movie. With art inspired by porn, ice cream and the thrashing beats of heavy metal music, who needs anything else?

So where is graffiti heading, and do we believe in the idea of "selling out?" Nowadays, I can't recall how many times I've heard the phrase, "Well, _____ sold out." Often times this comes from the type of college kids who obsess over the commercial success and "authenticity" of their favorite bands. The Fugazi fanatics who debate with religious fervor on whether Repeater or Steady Diet of Nothing was undoubtedly their quintessential album.

I find myself now questioning the avenues

which some graffiti artists/ex-graffitists are taking. Are we moving away from the anti-establishment, political, artistic and cultural views of graffiti to the corporate world of signature toys and tee's? I can only picture Da Vinci on eBay selling custom made and limited edition silk screen Mona Lisa t-shirts and collections of all twelve "Last Supper" apostles figurines complete with movable arms and legs (supper not included).

"Graffiti isn't moving anywhere," Buff answers, "except to nicer colors and better quality paint. But I do think that the mass appeal of urban-inspired or urban-related art is growing every day."

"Graffiti was a lot of fun," he tells. "I liked it because before then, creating art was safe and easy. With graffiti, art was an adventure and dangerous and illegal."

"It used to be my passion in life," he continues, "but I've since moved on." With street art his chosen medium, he says, "I like the immediacy. I can't imagine the process I'd have to go through to get permission for everything I do."

You don't need to look very far to find the Buff Monster within the sprawling, urban streets of Los Angeles, and his sexy, pink virus is spreading.

"I'm working on a million things right now. In the near horizon are the first series of signature Buff Monster vinyl toys, the winter season of Buff Monster clothing hits stores real soon, solo show at Gallery 1988 in February." To top it off, he recently art-directed a 12-page spread in Hustler, a wild trip with vixens in platinum wigs, enjoying each other's company to the greatest extents, all culminating to milk spraying all over their luscious bodies, from the tips of Buff Monster sculptures.

"That was awesome," Buff prides. "Expect to see more of that."





TOP 4 MUSIC



If this CD were a painting, it would be an impressionist landscape. It's soft, dreamy, ethereal, abstract and yet not totally divorced from reality. The album is full of lullabies for world-weary grown-ups who might need to be reminded to stop and smell the roses.



If you like your drum n bass dreamy with some emcees on a couple tracks this is the cd to get. Guys like NOBODY and Flunk are pretty good but Daedelus definitely takes the cake in this category. This album is definitely amazing but if you dig a little deeper you'll find true beauty in his earlier release, Invention.



This record sort of reminds me of the energy of bands like Death In Vegas, Nine Inch Nails, and Suicide. It is a wild trip. There are also contributions from Quasimodo Jones, Sandra Nasic, and Judith Juillerat. Half of this album is minimalist techno. Part of the sound evokes the digital hardcore days.



If you like DJ Shadow and RJD2 you should try out Daedelus. I'm not too familiar with his other albums but I picked up this one and dug it right away. There's maybe two bunk tracks (less than most albums). The rest is experimental and laid back beats. Definitely original.

remember that life is beautiful

MANIFESTO

The OBEY sticker campaign can be explained as an experiment in Phenomenology. Heidegger describes Phenomenology as „the process of letting things manifest themselves.“ Phenomenology attempts to enable people to see clearly something that is right before their eyes but obscured; things that are so taken for granted that they are muted by abstract observation.

The FIRST AIM OF PHENOMENOLOGY is to reawaken a sense of wonder about one's environment. The OBEY sticker attempts to stimulate curiosity and bring people to question both the sticker and their relationship with their surroundings. Because people are not used to seeing advertisements or propaganda for which the product or motive is not obvious, frequent and novel encounters with the sticker provoke thought and possible frustration, nevertheless revitalizing the viewer's perception and attention to detail. The sticker has no meaning but exists only to cause people to react, to contemplate and search for meaning in the sticker. Because OBEY has no actual meaning, the various reactions and interpretations of those who view it reflect their personality and the nature of their sensibilities.

Many people who are familiar with the sticker find the image itself amusing, recognizing it as nonsensical, and are able to derive straightforward visual pleasure without burdening themselves with an explanation. The PARANOID OR CONSERVATIVE VIEWER however may be confused by the sticker's persistent presence and condemn it as an underground cult with subversive intentions. Many stickers have been peeled down by people who were annoyed by them, considering them an eye sore and an act of petty vandalism, which is ironic considering the num-

ber of commercial graphic images everyone in American society is assaulted with daily.

Another phenomenon the sticker has brought to light is the trendy and CONSPICUOUSLY CONSUMPTIVE nature of many members of society. For those who have been surrounded by the sticker, its familiarity and cultural resonance is comforting and owning a sticker provides a souvenir or keepsake, a memento. People have often demanded the sticker merely because they have seen it everywhere and possessing a sticker provides a sense of belonging. The Giant sticker seems mostly to be embraced by those who are (or at least want to seem to be) rebellious. Even though these people may not know the meaning of the sticker, they enjoy its slightly disruptive underground quality and wish to contribute to the furthering of its humorous and absurd presence which seems to somehow be antiestablishment/societal convention. Giant stickers are both embraced and rejected, the reason behind which, upon examination reflects the psyche of the viewer. Whether the reaction be positive or negative, the stickers existence is worthy as long as it causes people to consider the details and meanings of their surroundings. In the name of fun and observation.



Shepard Fairey, 1990



DAN WITZ Lights in the Dark

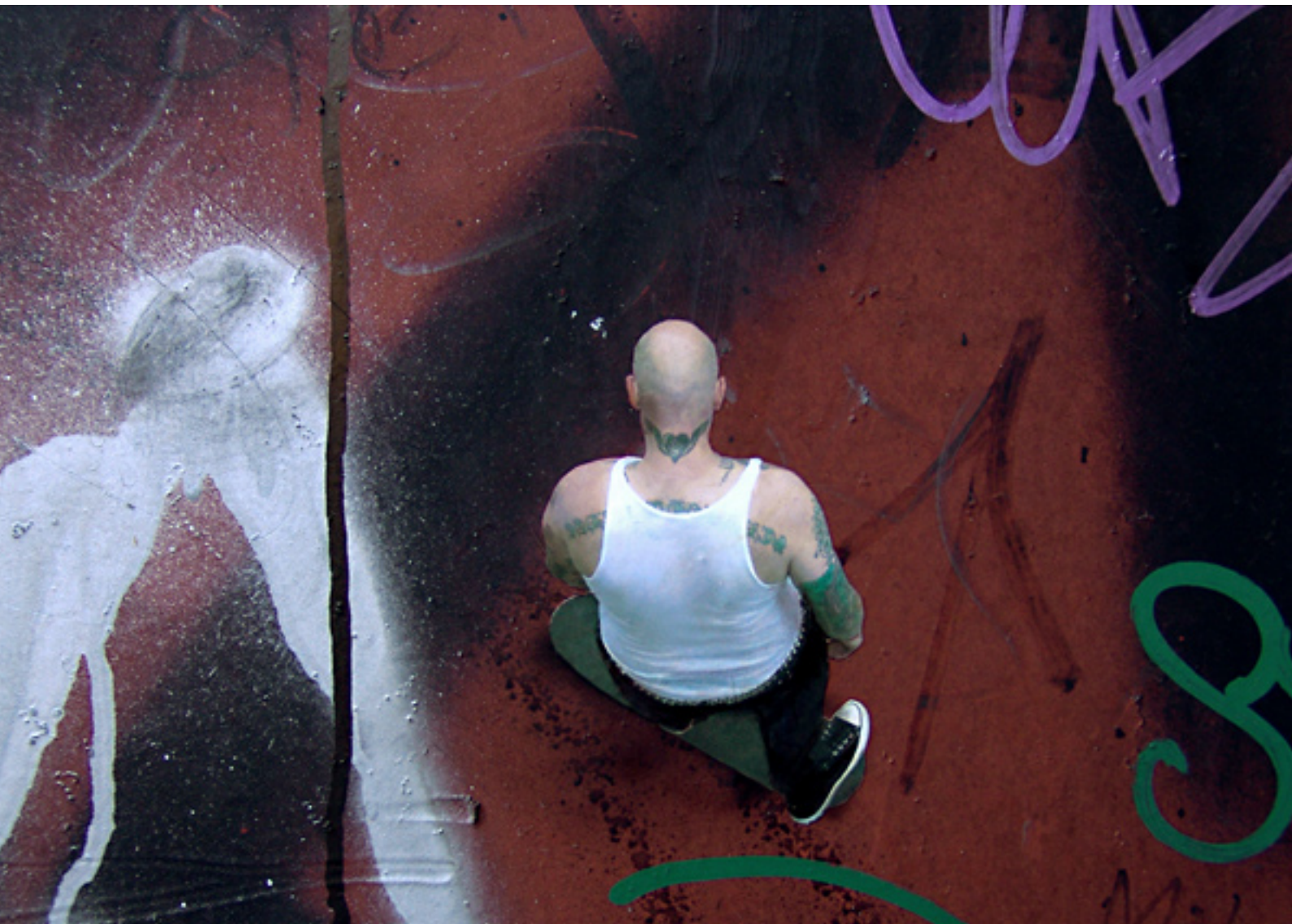
Interview by Nicole Pasulka in
The Morning News.

As a street artist, Dan Witz lends wit, color, and grace to New York City. As an oil painter, he seduces outsiders into warm homes and lit storefronts. Though different from the hoodies and skaters he paints onto public space, these paintings are a gentle reminder that, once in a while, everyone

needs to come inside.

In the 1980s, Witz was also a musician involved in the downtown art-punk scene. He currently lives in Brooklyn and splits his time between making gallery paintings and street art. All images are copyright Dan Witz, all rights reserved, and appear courtesy of DFN Gallery.

Why have you painted all these lights in the dark?



I look at the world and I see a million things I want to paint every day but I keep coming back to light as a subject. I don't know exactly why. It would probably be pretentious if I tried to describe it. I do know that paintings can do certain things that nothing else can. One thing oil paint on canvas can do is make light seem real. Things glow. They're warm and they're welcoming. I think there's a primal attraction to that. In Western painting, light gives spiritual significance. The Old Master technique is all about producing light and evoking whatever phenomenon of light they want.

For me, light painted is almost a spiritual cliché like a beam of light or a glowing halo. But, it works on me, it tips me past normal thinking and [I feel] that my eyes are open. I love paintings that instigate a type of revelry in me. [This revelry] opens my mind to things.

We've all looked into lit windows at night and imagined the life inside. Why are we so drawn to glowing windows and warm lighting?

There's a longing we all have for home and security, hearth and warmth; especially if you live in New York City where we're all kind of homeless. The window is an access point for me to get to that „home sweet home.“ I know that feeling and I think we all respond to that. Loneliness is another thing that everyone responds to. The bodegas also have a wandering, lonesome, late-at-night [feeling].

You painted homes in Highland Park, Ill., where you grew up. Are there any other personal experiences represented in these paintings?

I started doing paintings of windows from the outside when I was getting kicked out of my loft on Ludlow Street [on the Lower East Side of Manhattan]. That was where I'd lived for 15 years, and I didn't have a home anymore, so I'd drive out into the suburbs and do paintings of win-

dows with curtains inside. Home sweet home.

You're well known as a street artist. Why is your gallery work so different in style and theme from your street work?

For me, it wouldn't make sense to bring my street art into galleries. Even photographs of street art to me look kind of uncomfortable. It looks like it's been tamed or housebroken. With street art, I get to run through a thousand ideas a year. Usually, with my gallery work, I keep to one line of inquiry. Being an artist you have all these ideas and there's never enough time. It's frustrating. Street art lets me release all the frustration and pent-up ideas.

I can experiment on the street; I can make mistakes and try different techniques. If it doesn't work, it doesn't matter.

Has your street work influenced your paintings?

I use a lot [of techniques] in my paintings that I've learned from doing street art—especially digital technology. I've started working over photographs so that I could make stickers, and now I've adapted that technology to the canvas. It's been a huge [help] to my work.

DAN WITTE

DAN WITZ



Your oil paintings look in from outside. As a street artist who also shows in galleries, what's your relationship to the art world?

It's odd now because I'm not an outsider like I used to be. I'm kind of well known. It's much easier to travel through society in New York without being this kind of loser street artist, 'cause now people are like, „Wow, you're a street artist.“ I know it's false and bullshit and mostly about fashion. I still wear the same clothes, and I look the exactly the same, but I'm perceived differently and that's actually kind of enjoyable. I'm not an art world guy, I never will be. But it's more fun for me than it used to be.

So, how does it feel to finally be invited to the party?

I never really wanted to be at the party. I don't like that a lot of art you see is devoted to not connecting with people. I came up as sort of punk rock. I was anti-elitist and anti-intellectual and anti-academic. I err the other way and make things a little too easy and accessible. I started out like that and I haven't been able to make my work more „art smart.“ Now, people like work that's not art smart because it's a reaction against all the dense and politically sensitive work of the ,80s and ,90s. People are interested in what I'm doing, but for years [the attitude was], „I get it, I don't like it.“



Street art is many things. It is a resistance against the notion that only paid-for corporate advertising can take hold in our visual commons. It is public playfulness. It is a gift, a knowing nod, to those who notice.

PAPER FACES, PAPER CITIES

Pretty much city that I go to, I try to absorb a little bit from each place.

What if the city was something
I feel like this kind of bug that I used to watch when I was growing up

you could remake every day,
in the South. I haven't seen it since I was a kid. It would camouflage

restoring bits you feared were
itself by carrying all these twigs and leaves on its back. I feel like I'm al-

lost?

ways traveling with my weird little package and leaving a bit behind

!!!

and taking a bit from wherever I go.



ROUNDTABLE STREET ART



Its art, its play, its political protest no matter what it's called, street art is all around us, changing the face of our cities when no one's looking. So what is it exactly?

By night and by day, invisible hands are laying claim to the walls of New York City. They work quickly and are gone before anyone notices. What they leave behind is art, if not, a message. The prints, stencils, stickers, and other objects await discovery by a passing pedestrian—perhaps a woman walking a dog, perhaps a sales clerk on his way to night school—but unlike nearly everything else that decorates our public space, these communications are not hawking the latest shoes or the newest low-carb beer. Street art is many things. It is a resistance against the notion that only paid-for corporate advertising can take hold in our visual commons; the monopoly is to be broken. Street art appears underneath and along side of sanctioned billboards, sometimes replacing them. Other times, it appears on bare walls far from most people's gaze. It is public playfulness. It is a gift, a knowing nod, to those who notice.



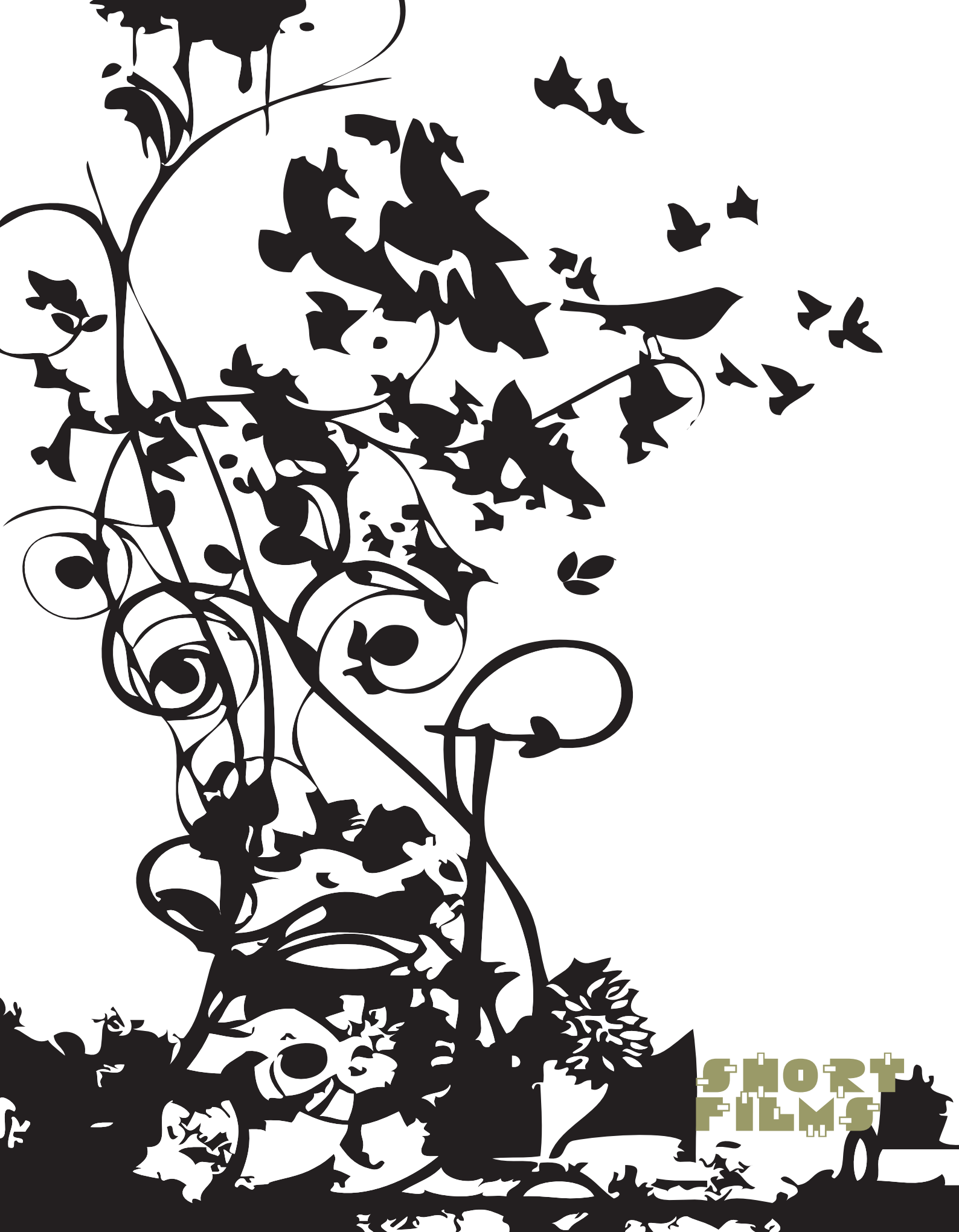
Street art is frequently confused with graffiti, but street artists often use formal art techniques—print-making, silk-screening, even sculpting—in contrast to the immediate, almost painterly methods of spray-can-wielding graffiti artists. In this way, street art has survived and proliferated in the face of police crackdowns. It has adopted the propagative mechanisms of print and advertising culture to remain elusive, widespread, and relevant, all at the same time.

More than just surviving, the movement has entered global popular culture. More and more people now participate in street art, not just in New York, but in places like London, Berlin, Tokyo, and Rio de Janeiro. There are magazines and art galleries devoted to street art. Even some large corporations have noticed and are looking at using street art as a way to reach young and design-conscious consumers.

This roundtable interview gathers a few of the people involved in the scene to talk more about the past, present, and future of street art.

ROUNDTABLE STREET ART





SHORT
FILMS

CALL FOR ENTRIES 2007

10th Annual International Film Festival

1.- The objective of THE INTERNATIONAL FILM FESTIVAL, IN SHORT EXPRESSION 2007, is to offer more opportunities for the exhibition of short films and documentaries, rewarding the quality of these films with materials and equipment so as to continue with the task of making movies. Bringing together the experts in the film business, as well as novices and those just interested in seeing quality film and knowing more.

2.- THE INTERNATIONAL FILM FESTIVAL, IN SHORT EXPRESSION 2007

will take place from July 20th thru the 29th, 2007 in the cities of Guanajuato and San Miguel de Allende, Gto, México.

3.- COMPETITION CATEGORIES

The following categories have been established:
SHORT FICTION AND ANIMATION

Shorts filmed in 35 mm, 16 mm, or professional video formats, produced after January 1st, 2006.

VIDEO ART AND EXPERIMENTAL

Shorts filmed in any format, produced after January 1st, 2006.

DOCUMENTARY

Short and feature length documentaries filmed in 35 mm, 16 mm, or professional video formats, produced after January 1st, 2006.

4.- EXHIBITION

Submissions may also be selected to participate in non-competitive programs.

5.- CONDITIONS

A-Registration: cost is \$25 USD. per film, payable through WithoutABox.com.

B- There is no limit for the registration of short films or documentaries, neither for the filmmaker nor for the producing entity.

C- The duration of short films is a minimum of one minute and maximum of thirty minutes, including credits.

D- Videoclips, commercial work or publicity films are not accepted.

E- In order to be admitted, the materials must be presented in Spanish, English, or with subtitles in either of these languages, preferably in Spanish.

F- Three (3) copies in DVD, in NTCS system, are required. These copies shall not be returned.

G-Please include the following: - Fixed photo of the work or press kit (with poster or postal jpg's in 300 dpi)

- Synopsis of the work

- Brief Biography of the Director

- Director's Photograph

- Film Credits.phies.

info@expresionencorto.com

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uncomfortable.



WOOSTER COLLECTIVE

Patrick of Faile: "Street art" is a term that helps to define everything in terms of the art in our urban landscape outside of what is otherwise known as graffiti. The term itself I have come to find very annoying over time through overuse, something like way the word "dude" can be used by someone over and over again. I feel as if the term has been used so much that it has become watered down, and in a way, so has street art itself. If I had to give a proper definition of the term, it would sound like Dan Witz's definition.

Wooster Collective: When most people first hear the words "street art," they immediately think of urban settings and industrial locations. But some of the most interesting and exciting street art is being done in the most unlikely of places and far from city centers. We consider Andy Goldsworthy a "street artist," yet his work is almost never found on the street and is most often placed in extremely remote and rural settings. Before the internet, to be included a community of street or graffiti artists you had to place your art next to others.' And the cities became the galleries. The major cities became places for graffiti artists to share their work and become known. But with the internet, an artist can put work up anywhere in the world and then through a web site or a photo log, with a digital camera, they can share their work with others around the world.

Street art is about using your environment as a collaborator. City streets can be incredibly vibrant canvases for artists to work with. But more and more, artists are discovering that other settings can be equally exciting. If you look around you will see street art in the countryside, on the beach, in the mountains.

The Wooster Collective bring up a good point about the availability of information in street-art circles, especially in light of the internet. What have been some effects of this connectivity, considering cultural, political,

and economic differences around the world? Is there also a negative side effect? What has your international experience been like?

Patrick of Faile: The internet has made making a living from this type of art much easier, because it allows artists to expose their work to a much wider audience. The widened distribution has, in turn, helped us to diversify our business, in a way. When things slow in one market or city, we can work in others, helping us not to overexpose our work in one particular city. Through the internet we have been invited to do shows in cities around the world. Not only is it great to be able to bring your work to other cities, but it's also great to be exposed to new cultures and fresh new ideas, which I think is invaluable to an artist. We have become so inspired by all the countries we have visited. It's important to get out of the U.S. and see things firsthand and not just on the TV. You cannot grow as an artist sitting on your couch. We have grown as artists, have met friends we love, and have been able to keep Faile moving on so many other levels other than just on the New York end. I would have to say that Faile has been financially supported mostly through the foreign contacts we have made along the way. When you are bringing art to people around the world with good intentions, politics seem to take a back seat.





Wooster Collective: Like most things, the internet has both positive and negative effects. But for us, the positive effects clearly outweigh the negative.

The most positive effect is that the internet allows the movement to be completely inclusive on a global level. The current street-art movement is a global phenomenon that is being fueled largely by the internet. Most places, even the most remote, have internet cafes, and because of this, artists have the ability to join the global community of artists who are drawn to the street. With the internet you now don't have to live in New York, Paris, London, Barcelona, or São Paulo to get your work up and get noticed.

People open up to you and things happen that you could never imagine.

M. De Feo: The internet allows the casual observer and the people that regularly follow street art to look at work that is otherwise inaccessible. Sites like Wooster Collective are invaluable. How else can you traverse the globe in a few minutes from the comfort of your own home to see brand new work in the streets? It really is incredible.

There's an interesting contradiction to experiencing street art on the internet, and in books and magazines. Although, as media, they bring our work closer to an audience, they also distance the audience from the street art as well. The experience of being on the street and having the work engage you in a very personal way is an important element to taking in street art. Works on the street are not curated. You don't know what's coming and where it is going to be. The element of surprise is a wonderful part of encountering street art. That doesn't really exist when you're online.

That being said, the internet has enabled me to travel and meet people from around the world. Street artists seem to have this amazing hospitality allowing each other to crash on their sofas whenever they're in town. I agree with Patrick that through good intentions, amazing things happen. There are so many different people in so many different places that share our passion... it's awesome.

On the negative side, the internet is also diluting the quality of the art that's on the streets. The internet makes it far too easy to quickly slap something together on a sticker, put it up on the lamppost outside your house, take a photo of it with your digital camera, and then suddenly feel like you're now due mad props for being a "street artist." We see so much "biting" (copying other people's style and imagery) out there that it has become very frustrating. Too many people are using the internet to copy other artists rather than develop their own style. Most artists start by copying others before they develop their own style. But they don't expect recognition while they are experimenting. Young street artists often think that they are due recognition in this experimental phase and this can be very frustrating to deal with.

Will the internet lead to street art's eventually falling out of favor? Probably. The same things that fueled a rapid rise in popularity in street art will unfortunately, eventually, also fuel its rapid decline of popularity. Like the art itself, the street-art movement may indeed be ephemeral. For us, that's OK. We're inspired by it each and every day. It doesn't need to last for ever to be important to us.

END OF PART ONE

SWOON

I can be fairly antiquated in my lifestyle and work methods, so it never would have occurred to me to have a web site or even an email address attached to my work, but my good friend who started up a design and music collective called Change Agent made a page for me and insisted that I maintain my contact information on the site. It seemed funny at first, but through that contact info I began receiving thank-you mails from people whose buildings I had just decorated. Shortly thereafter, I helped students in Sweden write their dissertations, and there seemed to be something intrinsically right about this. I work on the street for a number of reasons, one of which is the desire to communicate with people. For me, the internet has represented a sort of barometer of the success of that communication. I've received so many stories about my work that I would have no way of hearing otherwise, and I appreciate the way the internet allows us to broaden our communication in its funny, isolating, trapped-behind-a-computer-screen kind of way.



The main thing about street work is that the minute you put up anything on a wall, you're declaring open season on that wall. I don't know if I can say that I'm reclaiming something for anyone, as much as saying that we can all participate in it. I've done projects where I went with my collective to a park and let kids draw on these huge sheets of paper, and then we'd paste them over billboards around the neighborhood.

So what I wanted to say was that everyone could do it. We're telling advertisers, "Hey, if you have something to say, that's fine, but if anyone else has something to say, they can also say it." It's not about participating because you have the money or because you own the interior of that building. It's about opening up the conversation.

I really think that the prankster myth is really valuable. Throughout history, pranksters have been looking at fences and then pushing them aside. It's about taking situations, and changing one thing, and then looking at it in another way. Through action, you can move the perception. It's almost like a magic trick.

It's not that I completely disbelieve in the notion of private property, but it was advertising that got me started to think about public rights to a space. My ideal is a do-it-yourself city. I want to see more hands on, more participation, less gray mask of civic order. I'm interested in how we can command more uses of our streets. It sounds aggressive, but I also want to be playful and joyful. Once walls become used as a message board, I think, "If you're talking to me, I'm going to talk back."

My ideal is a

do-it-yourself city.

✦ I want to see more hands
on, more participation, less
gray mask of civic order. ✦



SMOON



Chris Cunningham's directorial work is well known in the worlds of music video, commercial, and video art. He first achieved notoriety in 1997 with the horrific and comic clip for Come to Daddy by Aphex Twin. In quick succession he created six memorable and highly individual clips, each borne of his ability to extract a song's subtleties and pour them into a visual form. Mr. Cunningham's commercial work have also shown a bit of his ability in developing an interesting and subtle vignette out of a small bit of script.

After 19 clips Mr. Cunningham became a bit worn out by the process of creating a music video, and has so far not ventured to create any others, although he occasionally does a commercial. As for his future output, it will likely come in the form of short films, even though he has published only three short films since 2000.

Film is not Chris Cunningham's only working ground, though. Since he was a youth he has been an avid sketcher, painter, sculptor, and has even picked up a bit musically. His works that we have seen have frequently focused on the anatomies of both humans and machines: their cohabitation, distortion, and creation.

Mr. Cunningham has consistently shown us his eye for detail. His films' overall effect derive from the concentration on subtleties, be it erasing snot bubbles from Beth Gibbons' nose, perfecting the look and design of Mean Machine, hyper-actively editing Come On My Selector, or placing Fi-Fi in a fluorescent-lit room. Each detail creates a believable and appropriate context for a story, idea, or whatever experiment Chris wishes. He has a striking talent to create a good video in the classic sense of the phrase, one which, as Mark Romanek notes, „drops you into a very specific, hermetically designed universe.“

Chris is currently signed with Warp Records' Warp Films division to create short films. Spectral Musicians, the first short commissioned in August 2001, as well as an entire DVD album, have yet to be released. He

is also scripting a feature for himself, after aborting several adaptations. Chris recently remarked, „[What] I'm working on now is a real step away from all that video stuff. I've taken things to another level. I'm desperate to put new stuff out. Now I can push things further than before because if I have an idea I can incorporate it into the music. When you're making videos for other people, you're limited.“

CHRIS

Finally, the fact that people are still interested in his future work, despite infrequent output, displays the strong impression his work has made on the public. Remarkably this site gets more hits than Director File Å·Å· Michel Gondry, even when Michel is at his busiest.

CUNNINGHAM

N.B. We don't mention much about Chris' life here since magazine articles - our main source of biographical information - widely bastardize, skew and simplify this. We know for certain that he was born in Reading, Berkshire, in 1970, and grew up in Lakenheath, Suffolk. See the press page if you are interested in these articles.



FISHEYE NO. 2

Nothing but the Good Stuff

As any cocktail slinger, bashful barfly, or hard-partier knows, a drink is only as good as the stuff that goes into it. When we say that the sexy item in your hands is the best compact fisheye camera ever conceived, we mean it! Here's your proof:



New Features for the Fisheye No. 2

"B" (Bulb) setting

In response to heavy demand from the Lomographic Community at large, the Fisheye 2 has a slamming long-exposure setting. By holding down the shutter button with your finger, you can keep the shutter open for as long as you like – thereby inviting all the gorgeous ambient light outside to come on in. To close the shutter, merely release the button. When using 400ISO film, keeping the shutter open for about 1-3 seconds is usually enough for a nighttime city shot. Extend that to 5 seconds or so for a streaky overexposure. If it's really dark out, then let the shutter go for 10-20 seconds. For the sharpest images, place your camera onto something sturdy. Given the Fisheye 2's super-wide-angle view, handheld shots can be pretty sharp too – as long as you hold still. For buckwild abstracts – move you camera around with the shutter open – or even twist it in a circle!

"LNB" variable exposure switch

Use this to control your Fisheye 2's shutter timing. "L" locks the shutter so it can't accidentally fire. "N" shoots a normal, instant exposure (1/100 sec, f/8). "B" or "bulb" selects Fisheye 2's long exposure capabilities – as detailed above.

Standard Flash Hotshoe & Built-In Electronic Flash

Use this to sync a Lomographic Colorsplash Flash or any other manual hotshoe flash to your Fisheye 2. The flash will fire when you hit the shutter release. You can also use the internal (built-in) flash as well.

First and Second-Curtain Flash

When using the "N" setting, both the internal and hotshoe flash will fire when you hit the shutter button (first curtain). If you select "B," then the hotshoe flash will fire when you first depress the button (first curtain), and the internal flash will fire when you let go of the button (second curtain).

Multiple Exposure Switch (MX)

This allows you to take two or more shots on the same frame. Take your first shot, press the MX button, and you're now ready for the next one. Repeat as many times as you like.

Accessory Viewfinder

Do you see what I see? If your camera suddenly comes alive, looks you in the eye, and asks you this question – then you can calmly reply, "I sure do." Just slip this little jewel into the hotshoe and you'll get an authentic preview of the fisheye treat waiting for you to capture it.

Full Metal Jacket

If those rowdy bikers are giving you a hard time, then just show 'em the Fisheye 2's new hard-as-nails metal-plated exterior. Built for toughness, but refined for beauty – you'll feel equally comfortable slinging your camera at a Texas Hog Pit or a Parisian Debutante Ball.

OVERVIEW

- * Size: 4.25" (10.5cm) x 2.5" (6cm) x 2.5" (6cm)
- * Weight: 0.5lb (0.23kg)
- * Format: all 35mm (color negative, slide, b&w)
- * Field of Vision: 170 degrees
- * Approximate focal length: 10mm
- * Fixed aperture: f/8
- * Shutter speeds: 1/100, "B"
- * Flashes: Standard hotshoe & built-in flash
- * Multiple Exposure switch for unlimited shots on 1 frame
- * Film can be processed at any 35mm lab, supermarket, drug store, swapmeet, etc.



FISHEYE NO. 2

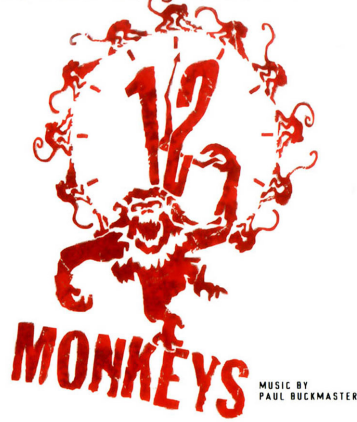


DVD REVIEWS



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MUSIC FROM THE MOTION PICTURE



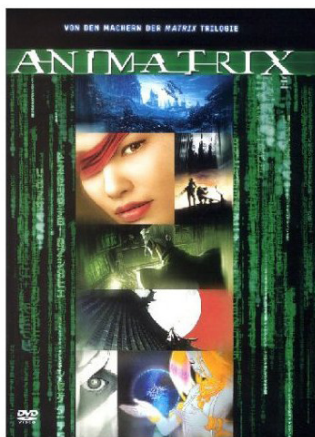
Twelve Monkeys

Terry Gilliam's nightmarish low-tech/high-tech future vision takes place in 1997, after a deadly virus has killed 99% of the human population—forcing the survivors to flee beneath our planet's surface. This leaves the (other) animals topside, to rule the Earth once again. The scientists select James Cole, an imprisoned sociopath, to return to the past and gather information useful in the defense against this contagion. Once back in time, he is to investigate the mysterious 'Army of the Twelve Monkeys' and report his findings. Scientific, social, and political themes like time travel (and its inherent paradoxes and nested loops), mental illness, the nature of reality, animal rights, and the Armageddon-potential of unchecked technological advances are artfully and cleverly explored.



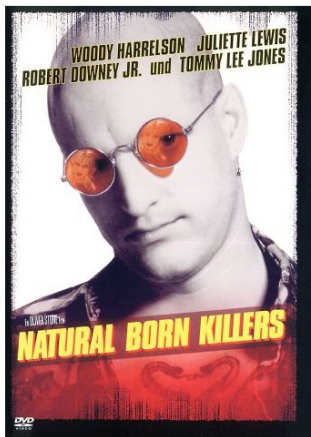
Sin City

„Sin City“ is infested with criminals, crooked cops and sexy dames, some searching for vengeance, some for redemption and others, both. The film incorporates storylines from three of Miller's graphic novels including 'Sin City,' which launched the long-running, critically acclaimed series, as well as 'That Yellow Bastard' and 'The Big Fat Kill.' Where Hartigan, a cop with a bum ticker and a vow to protect stripper Nancy. Marv, the outcast misanthrope, is on a mission to avenge the death of his one true love, Goldie; there's also Dwight, the clandestine love of Shelley who spends his nights defending Gail and her Old Towne girls from Jackie Boy, a dirty cop with a penchant for violence.



The Animatrix

Anthology of nine short anime (Japanese animation) films tied in to the 1999 blockbuster „The Matrix“ and its sequels. „Final Flight of the Osiris“: The crew of the hovercraft Osiris attempt to warn their city of an imminent attack. „The Second Renaissance, Parts 1 & 2“: The story behind the war between man and the machines, how mankind scorched the sky, and the creation of the Matrix. „Kid's Story“: A teenager is contacted by Neo, and manages to escape the Matrix. „Program“: Two warriors battle in a samurai training simulation when one decides to betray his crewmates and re-enter the Matrix. „World Record“: A champion sprinter manages to break free of the Matrix by sheer physical effort during a record attempt. „Beyond“: A young girl searching for her cat discovers a haunted house caused by a glitch in the system. „A Detective Story“: Private investigator Ash tracks a hacker named Trinity through the looking glass. „Matriculated“: A group of humans capture a machine scout and insert it into a ‚human matrix‘.



Natural Born Killers

Delivery boy Mickey Knox (Woody Harrelson) falls in love with customer Mallory Wilson (Juliette Lewis). He soon helps her kill her abusive father (Rodney Dangerfield) and enabling mother (Edie McClurg), beginning their macabre journey down Route 666. Their M.O.: every few miles, they attack everyone within their site, invariably leaving only one person alive to tell the tale. The two are made famous by unscrupulous reporter Wayne Gale (Robert Downey Jr.), as they run across the countryside, pursued by the equally sadistic Jack Scagnetti (Tom Sizemore). Just before the trial, a ratings-whoring interview by the same reporter who made them famous leads to pandemonium, not just within the prison itself, but nationwide. A satire of the media, public opinion, and the modern attitude toward violence.

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VISUAL ART

The cultivated characters and maniacal motives of Toronto artist Derrick Hodgson poke through the dirt at his gallery show *Repeat If Necessary*

The marvelous metal band Iron Maiden once inquired, in song form, "Can I play with madness?" The answer, according to Toronto artist Derrick Hodgson, is a resounding yes.

"The world is mad, it's a mad place," says Hodgson. "I see the goodness in it—don't get me wrong, I love life, I'm not bashing it, but it's a very bizarre trip. And it's getting more bizarre as I get older and interact with more people on a larger level."

In this mad world, up is sometimes down, right is wrong (or left), and the shaggy-haired, shit-kicking country boy is an unlikely icon of a tech-heavy, hypermodern downtown zeitgeist.

To be fair, Hodgson's awkward shoehorning into the continuum of current kid culture is largely of his own making, intentional or otherwise. His multifaceted art connects to the dis-

tinctly urban nodes of graffiti, digital animation, skateboard stickers and vinyl toys for grown-ups. Oh, there's also book publishing his collection *My Mania: The Art of Derrick Hodgson* is out now and gallery shows of his paintings his latest is *Repeat If Necessary* at Montreal's Madame Edgar.

Even Madreal, the name attached to his Web site and commercial-art studio, invites assumptions of citizenship in the hip hop nation. Taken from a random lyric off a DJ Krush album, Madreal has occasionally been misconstrued as the 32-year-old artist's nom de guerre. "I find it really amusing that it's become my moniker. It was only ever supposed to be my place on the worldwide Web."

Not that the name isn't relevant. "My view of the world is one of complete madness, and the reality is that I see it that way and draw it that way. It kind of works for the way I see what I'm doing. That's why it was chosen. It wasn't to be all hip hop and down. I'm not. I'm a country kid from north of Toronto. I wear flip-flops and Wallabies, I'm not the sneaker guy."

His mother, an art teacher for home-schooled kids who would give him napkins to doodle on in church, brought him what he calls a folky and intuitive sense. His father, a civil engineer with drafting skills and the gear to match, prompted a contrasting technical side.

"I really got into saving my money and buying that perfect Staedler technical pen, and having all the good little templates. I loved when I used to get new G.I. Joe stuff. All the little drawings inside to put them together—they were almost like little blueprints. So I definitely have that rigid side to me. I think that with a lot of my art right now, I'm trying to blow a lot of that apart. Trying to be intuitive with the line and being happy with how I drew it, realizing that the way my hand naturally scribed the line has stylistic presence, that it has my identity attached to it."

The flow of creative energy from his hand, through the pen to the paper is at the core of everything Hodgson does. It all pours forth from split-second scribbles in his sketchbook. "That's what I am, a doodlebug, really."

As off the cuff and in the moment as his drawings may be, when he spins them out into his noisy, vibrant paintings, things become what Hodgson calls "process-heavy."

"I scan the lines into the computer, clean them up—a bit—then output those, burning silk-screens and then reapplying them in a different way. Every screen I make, I keep until it's totally demolished. I fill them with characters and watch as, over time, the emulsion wears down and, all of the sudden, you get textures to the lines that have a heavy graphic quality. I've got all my older screens on which the characters and lines are starting to degrade. I use that as background stuff, to show that those characters are still there, but they're fading away,

and here comes the new breed. So it's this constant growth of new characters."

"I'll push it even further—you'll see a lot of stuff in the show that's all about spores and sprouts and the planting of ideas."



Of course, you reap what you sow. Thus, Hodgson's initial "gardening" gestures—graffiti, stickers, graphics in the right cool spots—have sprouted and borne fruit. It's a fairly direct line. The graf and such led to some magazine interviews, one of which caught him musing about how he'd like to work with some noted dub reggae musicians.

"Basically, a dub is, they build the vocal track, then they take whatever is in there and run it through a bunch of electronics, peel things out and bend things back. It's very much like how I look at my creative process."

The offhand remark in print led to a stunning phone call, an offer to collaborate with a friend on an animation to go with a track by dub don the Scientist. That in turn led to a call from California-based agency Thunderbirds, a group of young Japanese tasked with finding suitable artists for Sony's Art Capsule vinyl-figure series, which saw his characters, entitled Creatures of Mass Mania, next to those of James Jarvis, Charles Burns and Parisian graffiteuse Fafi.



The PlayStation 3 hasn't really had the greatest lineup of games since its release in November. Sure, there are a few games like Genji and Resistance Fall of Man that are pretty good if you can deal with the problems the games have, but honestly nothing really that worth it. Well, if you're connected online with your PS3, you will be happy to see a few downloadable games that are actually far more impressive than those available for purchase at retail stores (not to mention they are also 90% cheaper).

One of the games that was just recently released was fLOW, a very interesting game from a rookie game development company, thatgame-company. fLOW is the first video game the company has ever developed; actually, it started out as a computer flash game but has been totally redesigned for the PS3.

You are all probably wondering what fLOW is about; the game is about an organism that "flows" about in the water and eats other organisms to evolve. Sounds simple, right? Well, it is. You start off with one of six organisms, each with their own style of movements. The game utilizes the SIXAXIS controls to move your organism around. Tilt in every direction to move it around, if you flick the controller from one side to the other quickly, the organism will perform a quick turn. To perform a boost, you can press any button on the controller. Depending on the organism you have, the way the boost is done will be different. One organism will increase speed while holding down the boost button while another will slow down and spin at high speed, and when you let go of the boost button, the organism will launch out at a very high speed.

The purpose of the game is to eat just eat. You will fLOW about eating defenseless organisms and even aggressive ones just to increase your size and health. While eating them, you will see your organism evolve in real time. In addition to organisms that increase your size and

Just go with the flow.

GAMES

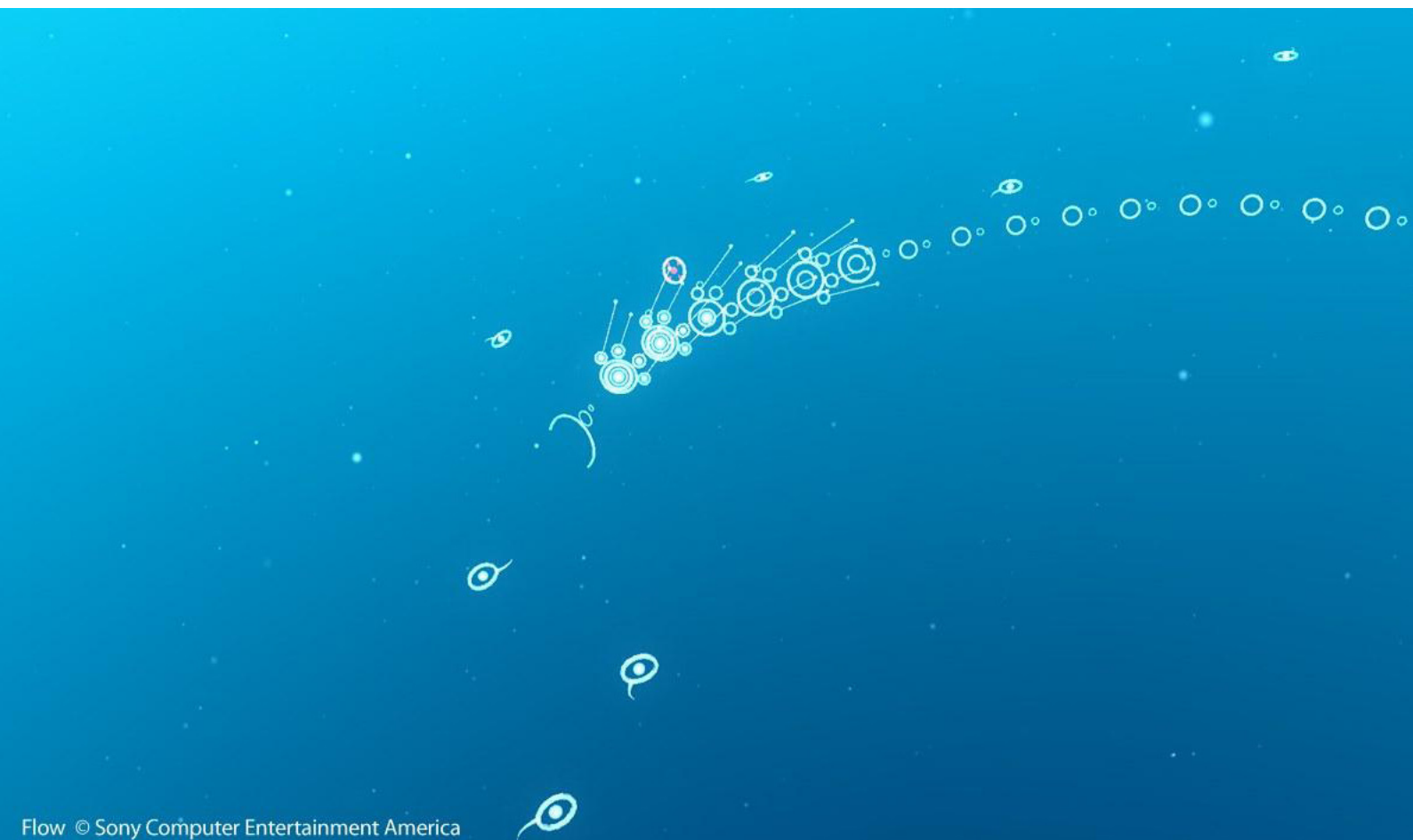
health, there are also some that increase the size of your mouth and your speed. When completed with an area you can eat a red organism that is floating about to proceed deeper in the underwater world. If you miss something and want to go back up, you can eat a blue organism to move back. Once you reach the end, you will encounter a new organism and take its form to a start anew.

Graphically the game is very impressive yet very simplistic, very similar to Nintendo's *Electro Plankton*. The organisms all move fluently and are beautiful, especially the fully evolved forms. The environments are plain, usually a mix of a few colors and bubbles floating about, but that doesn't hinder the game at all. For the most part, the game runs at a smooth 60/fps,

but there are moments when the frame rate drops. And of course the game supports up to 1080p and widescreen for HD TV owners.

The sound is simple yet effective. Most of the time, it's just sound effects similar to instruments from a symphony that you hear every time you eat an organism or if another organism eats a part of you. Though, the deeper and deeper you go music will start to play. Nothing very impressive, but it gets the job done.

After completing the game, I am happy to say that this is my favorite game for the PlayStation 3 for the time being. It is fun, beautiful, simple and worth every penny for \$7.99. The only downfall is that the game can be beaten in about 2-3 hours and there is no score mode or anything to make you want to go back for more. But for the low price, it is definitely worth picking up. If you are still skeptical, you can download a free HD trailer from the PlayStation Store via the PS3. Just go with the flow.



Cleaning Up Your Sketches

Every good design usually starts with the time-tested pencil and paper. I've had some of my most creative moments during long and boring management seminars and sometimes a doodle on a cocktail napkin can be the inspiration for a great character. Fact is, you never know when or where you'll be inspired, so keep a pencil in your back pocket or behind your ear at all times.

You can sketch in Flash using any of the tools I already discussed. If you have drawings on paper you'd like to use as the basis for a Flash character, you'll need a scanner to scan and save them as graphics files. Most scanners come with software that will make this process easy.

FLASH

Some of the more widely used graphic formats that Flash can import are PNG, GIF, JPEG, TGA, and TIFF.

After you import your sketch into Flash, think about how to break it apart into individual pieces. This is the hard part. This is a very conceptual process that depends ultimately on your style of animation and the style of your character.

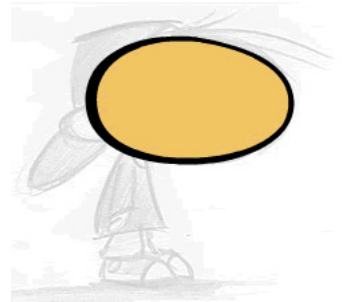
Form follows function, if I may borrow a phrase from Volkswagen, and this is crucial to your characters' design. You must visualize how you think your character might move, which ultimately dictates its overall design.

Figure 21 shows an example of a sketch, and then the finished product after re-drawing it in Flash. This character was made entirely with the Oval and Rectangle tools. Notice how I used the original sketch as a reference, making subtle changes and adjustments as I fine-tuned the image, tracing it with the Flash drawing tools.

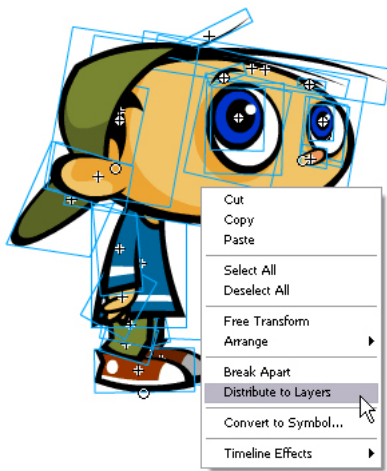


From sketch to Flash my trademark character

After creating a blank keyframe (F7) next to your sketch, you can turn on the Onion Skin feature to see a ghost of your sketch. You can use any of the drawing tools to draw, using the onion-skinned sketch as your guide. As you can see in Figure 22, I used the Oval tool to create the head of the boy character. When creating body parts and various accessories for your character, try to imagine and then draw the entire shape. You must visualize your character as if it is truly a 3D object existing in space. Even though this is a two-dimensional format, thinking like a 3D artist can help you visualize how certain parts will be attached to others.



Character's head defined by an oval shape



The next step is the coolest part. Select all again and then right-click over your character and select Distribute to Layers

Selecting all symbols, then right-clicking the character and selecting Distribute to Layers

Voilà! Flash has not only placed each symbol on its own layer but has named each layer based on their symbol names! Nice, huh?

Saving Time Through Good Document Management

Figure 24 is an example of what my Timeline may look like once my character has been designed and converted to symbols and ready for animating. If you want to edit the name of a layer, double-click the layer name and type in a new one. Giving layers a descriptive name based on the kind of object it contains is good practice in terms of Timeline and file management. This is especially important when working with more than one artist—and even more so when working within team environments.

When you finish drawing an object of your character, copy and paste it to a new layer. I like to select it and convert it to a symbol at this time. You can also name your layers.

Saving Time Placing Symbols on Layers

I always convert my objects to symbols and name them with a simple yet descriptive naming convention. For example, head1, eye1, mouth_wide, and so on. However, I do not create names for my layers at this time because there's a much easier and faster way. After all my symbols are created and named appropriately, I simply select them all (Ctrl+A) and copy (Ctrl+C) them. I now create a new layer and paste them in place (Ctrl+Shift+V). This places them all on one layer, yet still as separate symbols. Delete all your other layers so you end up with just the one layer containing all of your character symbols.



HELLO
my name is

HELLO
my name is

Bob Ross

HELLO
my name is

HELLO
my name is

HELLO
my name is

The joy of painting

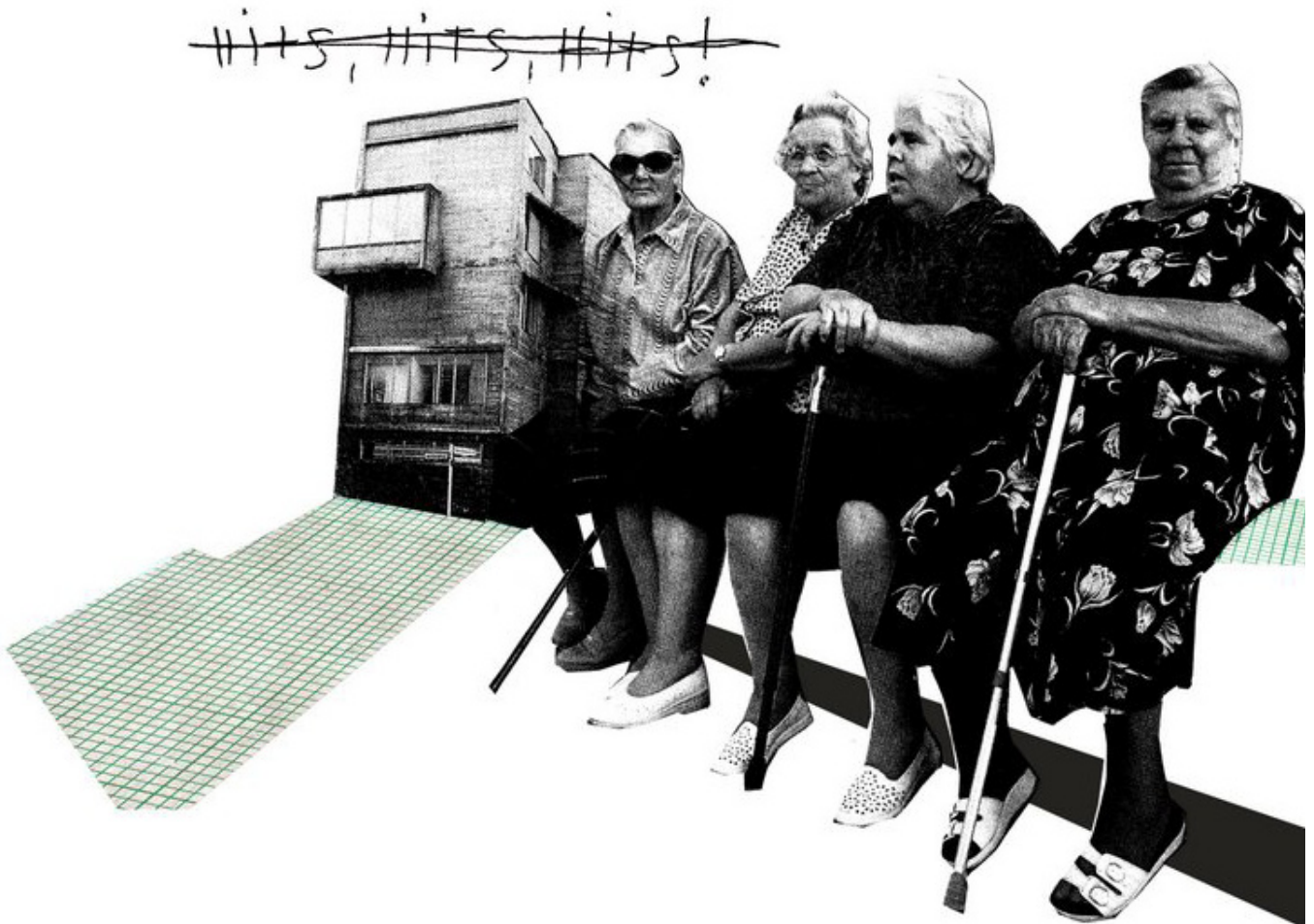


By night and by day, invisible hands are laying claim to the walls of New York City. They work quickly and are gone before anyone notices. What they leave behind is art, if not, a message. The prints, stencils, stickers, and other objects await discovery by a passing pedestrian—perhaps a woman walking a dog, perhaps a sales clerk on his way to night school—but unlike nearly everything else that decorates our public space, these communications are not hawking the latest shoes or the newest low-carb beer. Street art is many things. It is a resistance against the notion that only paid-for corporate advertising can take hold in our visual commons; the monopoly is to be broken. Street art appears underneath and along side of sanctioned billboards, sometimes replacing them. Other times, it appears on bare walls far from most people's gaze. It is public

playfulness. It is a gift, a knowing nod, to those who notice.

Street art is frequently confused with graffiti, but street artists often use formal art techniques—print-making, silk-screening, even sculpting—in contrast to the immediate, almost painterly methods of spray-can-wielding graffiti artists. In this way, street art has survived and proliferated in the face of police crackdowns. It has adopted the propagative mechanisms of print and advertising culture to remain elusive, widespread, and relevant, all at the same time.

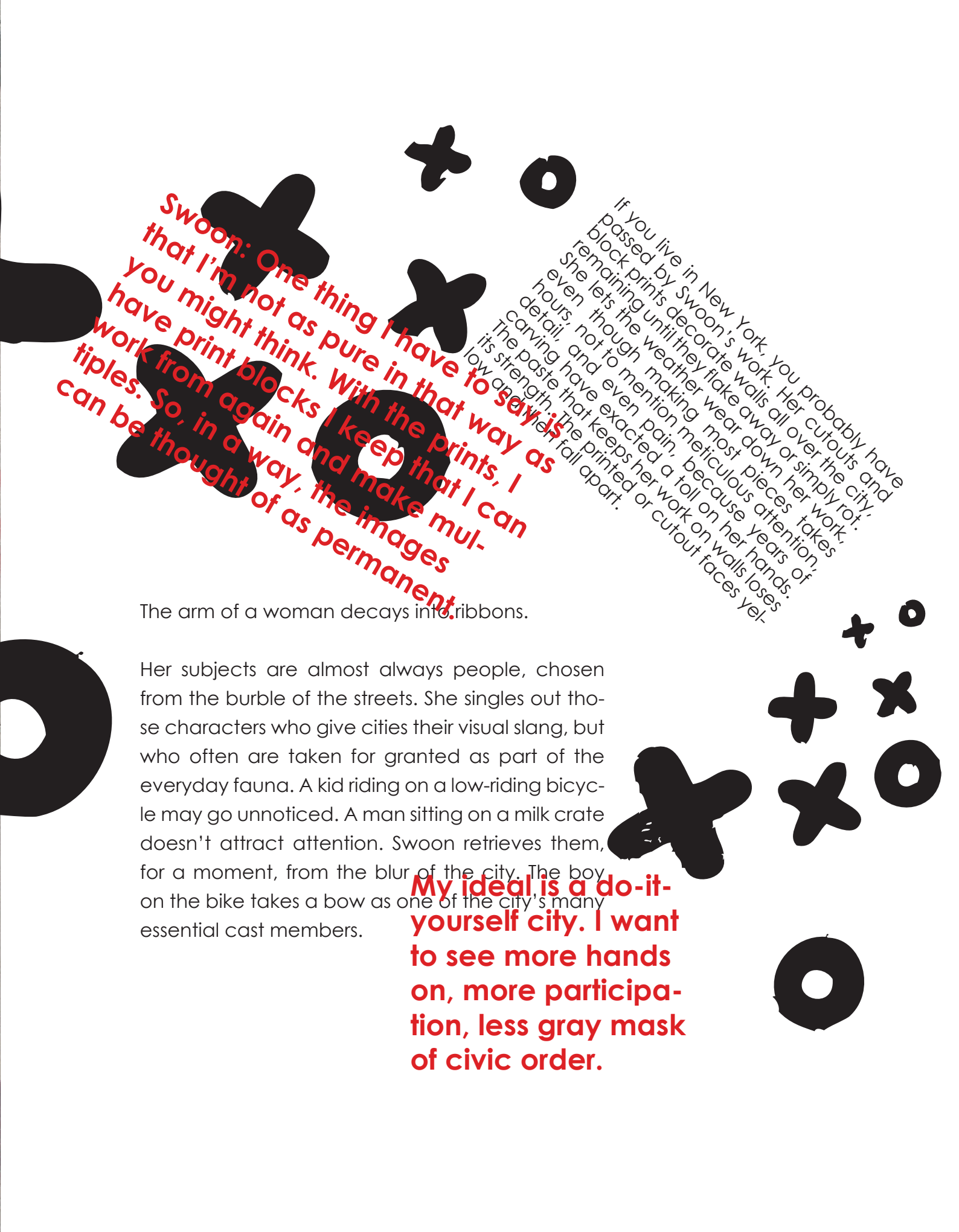
More than just surviving, the movement has entered global popular culture. More and more people now participate in street art, not just in New York, but in places like London, Berlin, Tokyo, and Rio de Janeiro. There are magazines and art galleries devoted to street art. Even some large corporations have noticed and are looking at using street art as a way to reach young and design-conscious consumers.



PAPER FACES, PAPER CITIES

What if the city was something
you could remake every day,
restoring bits you feared were
lost?





Swoon: One thing I have to say is that I'm not as pure in that way as you might think. With the prints, I have print blocks I keep that I can work from again and make multiples. So, in a way, the images can be thought of as permanent.

The arm of a woman decays into ribbons.

Her subjects are almost always people, chosen from the burble of the streets. She singles out those characters who give cities their visual slang, but who often are taken for granted as part of the everyday fauna. A kid riding on a low-riding bicycle may go unnoticed. A man sitting on a milk crate doesn't attract attention. Swoon retrieves them, for a moment, from the blur of the city. The boy on the bike takes a bow as one of the city's many essential cast members.

My ideal is a do-it-yourself city. I want to see more hands on, more participation, less gray mask of civic order.

If you live in New York, you probably have passed by Swoon's work. Her cutouts and block prints decorate walls all over the city, remaining until they flake away or simply rot. She lets the weather wear down her work, even though making most pieces takes hours, and even pain, because years of detail, not to mention meticulous attention, carving have exacted a toll on her hands. The paste that keeps her work on walls loses its strength. The printed or cutout faces yellow and the paper fall apart.

PATRICK OF FAILE

Patrick of Faile: I think Dan and Swoon hit the nail on the head on this one. I don't know where street art will go, but I am sure that it will run its course and that people will continue to do it out of love and inspire new people to get involved. Of course, there will be those who'll move on to other things. For us, street art is done for love of the game, so to say. Once you have it in your blood, it is hard to stop, because your eye learns to see things on the street that urge you to create. It's hard to stop that urge.

However, being arrested and chased down like a criminal does tend to wear one down a bit. As Dan had mentioned, this has not made us stop. There is just too much to love about working on the streets to let it go all together. I think we will always have the urge to add a little love here and there. I have no clue what will happen to street art down the road, and that is something that I don't worry about too much. Street art has room to grow and over time. I am sure it will be absorbed into mainstream culture far beyond what it is today, like everything usually is over time. I hope in 10 years Faile will still be making art, designing things, and coming up with crazy unexpected ideas. As long as we can do what we love and can make a living from it, it's all good in the 'hood. Much love, all.

The idea of seeing a bunch of gadgets and images on them makes me want to throw up and die.





Skate

or

die



Wooster Collective: Like most things, the internet has both positive and negative effects. But for us, the positive effects clearly outweigh the negative.

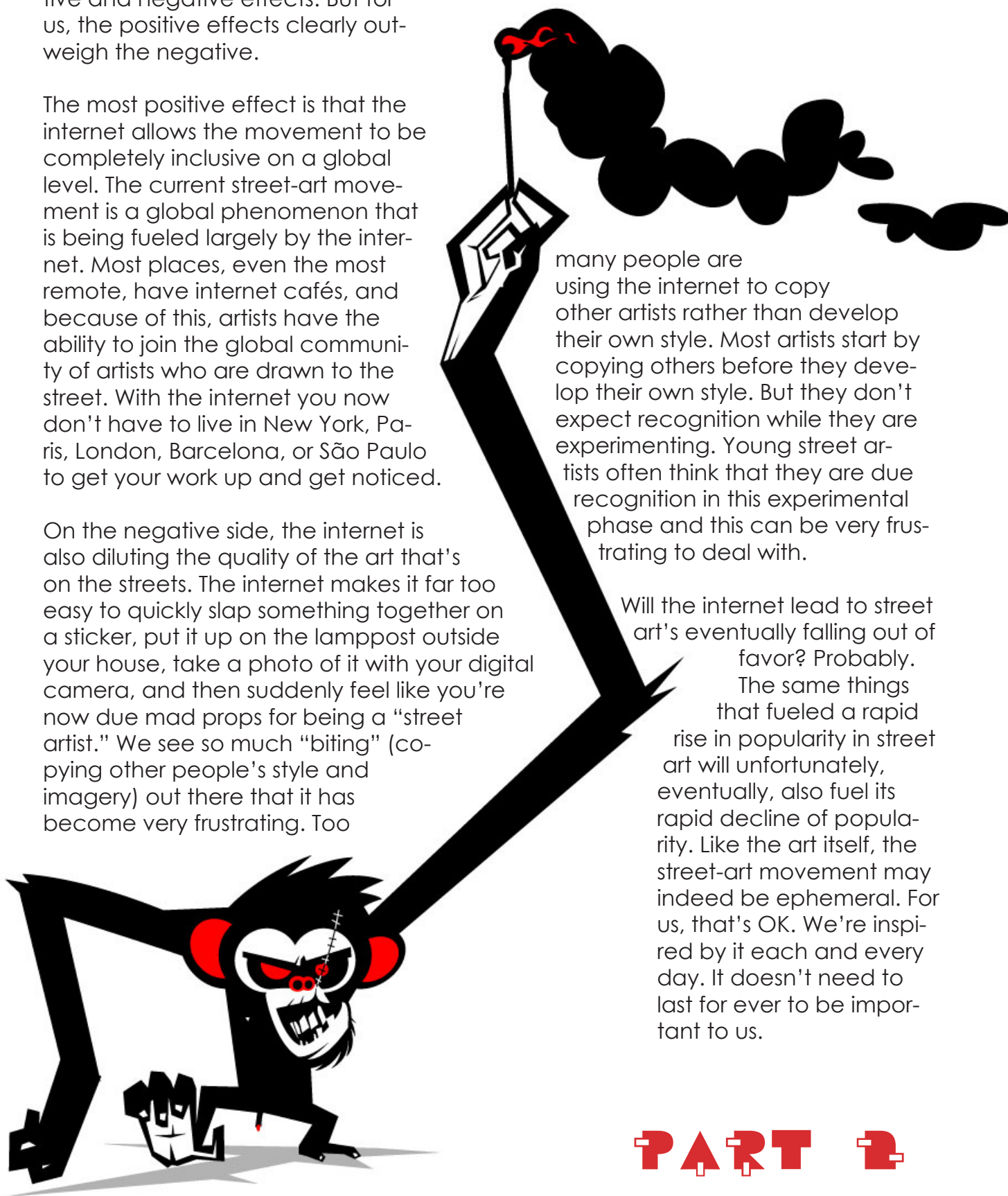
The most positive effect is that the internet allows the movement to be completely inclusive on a global level. The current street-art movement is a global phenomenon that is being fueled largely by the internet. Most places, even the most remote, have internet cafés, and because of this, artists have the ability to join the global community of artists who are drawn to the street. With the internet you now don't have to live in New York, Paris, London, Barcelona, or São Paulo to get your work up and get noticed.

On the negative side, the internet is also diluting the quality of the art that's on the streets. The internet makes it far too easy to quickly slap something together on a sticker, put it up on the lamppost outside your house, take a photo of it with your digital camera, and then suddenly feel like you're now due mad props for being a "street artist." We see so much "biting" (copying other people's style and imagery) out there that it has become very frustrating. Too

many people are using the internet to copy other artists rather than develop their own style. Most artists start by copying others before they develop their own style. But they don't expect recognition while they are experimenting. Young street artists often think that they are due recognition in this experimental phase and this can be very frustrating to deal with.

Will the internet lead to street art's eventually falling out of favor? Probably.

The same things that fueled a rapid rise in popularity in street art will unfortunately, eventually, also fuel its rapid decline of popularity. Like the art itself, the street-art movement may indeed be ephemeral. For us, that's OK. We're inspired by it each and every day. It doesn't need to last for ever to be important to us.



WOOSTER COLLECTIVE

We try not to get too caught up with trying to figure out where the street-art scene is heading. We enjoy what we do each and day and that's enough for us. There's always new off-shoots and new artists and that's what makes it all very exciting. You really don't know what to expect next. It's all about



discovery, so I guess we'll just have to wait and see and discover it alongside everyone else.



BOOKS

Dot Dot Dash!

Designer Toys, Action Figures and Character Art

Dot Dot Dash! is brought to you by the editors of Pictoplasma and Pictoplasma 2. Expanding on the widely popular subject of contemporary character design, this definitive volume showcases an up-to-date survey of the personalities and characters that have entered the third dimension.

Vinyl figures, plush dolls, designer toys and action figures can be seen as a new movement in contemporary design, art and popular culture. Interest for these three dimensional toys have surged, drawing on pop culture, graffiti and visual art. The new generation characters appear cute, cuddly and innocuous at first but are often elicited, subversive and politically incorrect. Not intended for child's play, they are highly esteemed by teens and adults alike. Each is a work of art often created by world famous artists and many of them are produced independently in limited editions and become highly sought after collectibles.



A recent trend of character applications aspiring from inherent crossovers of the character and art worlds, is also taking form in sculptures and objects, creating a new art market where artists are progressively moving beyond the boundaries of the gallery and extending their work to a largely disparate audience.

This voluptuous volume exhibits the expansive scope of designs and objects in the ultimate compilation of contemporary character design. Jim Crawford the co-founder of Strange Co, one of the largest distributor of designer toys has contributed to the making of this book





Non-Format

Non-Format is a London-based design studio comprised of the Norwegian Kjell Ekhorn and the Brit Jon Forss. This creative team has built a formidable international reputation with exceptional graphic design and illustrations that are strikingly innovative and fresh yet have a timelessness that goes beyond fleeting style trends.

The monograph Non-Format presents the full spectrum of their work, which ranges from delicate drawings for album covers to riveting advertisements for Coke and Nike as well as pristine graphic design for publications such as Varoom or the UK music magazine The Wire.

In addition to their best project work for clients from the music, fashion and advertising industries as well as for culture and the arts, Non-Format also contains original work that was created exclusively for the book.



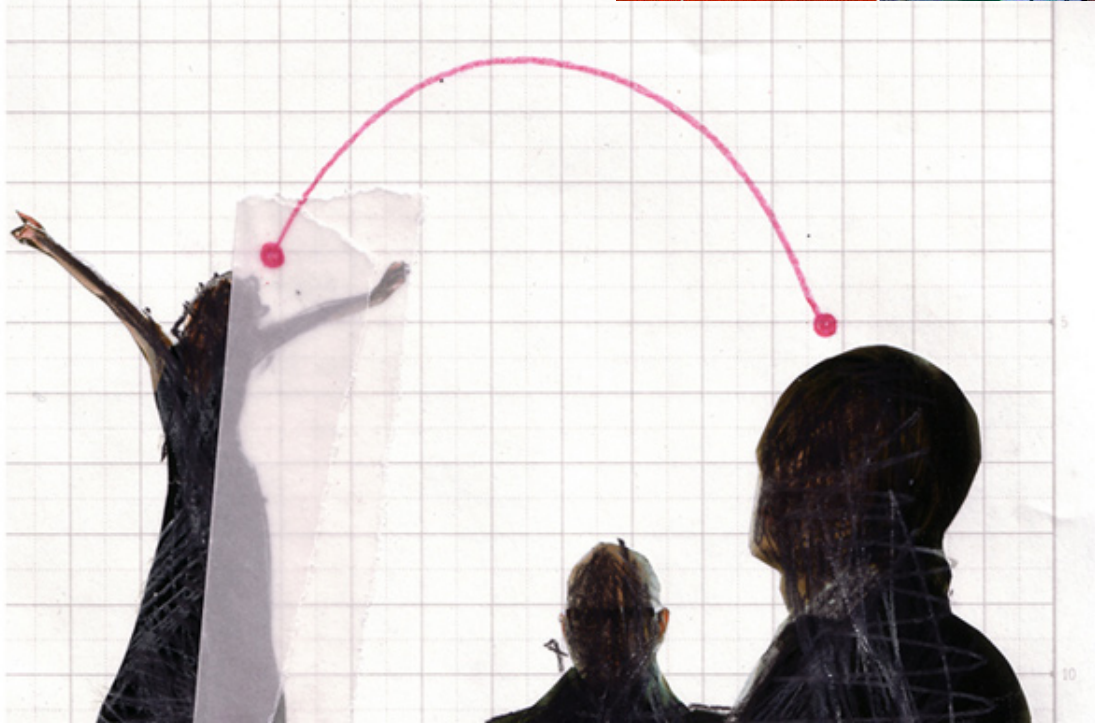
SUPER. Model.

She's a *statuesque* 5'11" model with perfect dimensions, blue eyes, *BLONDE HAIR*, and she speaks English with an adorable GERMAN accent.

GERMAN

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